

THE REMICK COLLECTION OF POPULAR SONGS

WITH

UKULELE

ACCOMPANIMENT

(SIMPLIFIED FORM)

No 7

WITH DIRECTIONS
FOR PLAYING
AND A SYSTEM
OF FINDING CHORDS
WITHOUT READING MUSIC

Also suitable for

BANJO, GUITAR AND MANDOLIN

Arranged by

May Singhi Breen

THE UKULELE TALKER

Edited by

George Botsford

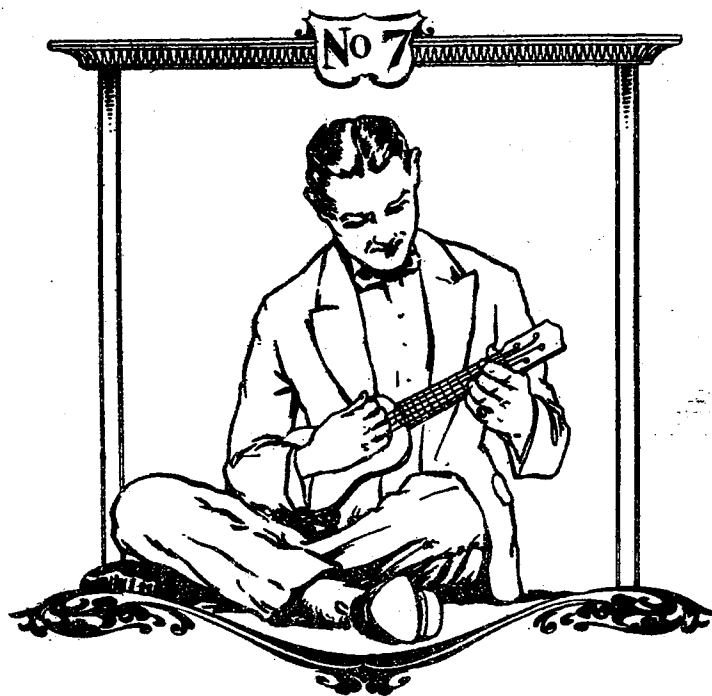
JEROME H. REMICK & CO.
NEW YORK DETROIT

PRICE 50 CENTS NET

THE CAPITAL LETTERS IN PARENTHESES, UNDERNEATH THE CHORDS OF THE UKULELE ACCOMPANIMENT, ARE INDICATED FOR THE USE OF BANJOISTS, MANDOLA, AND GUITAR PLAYERS. THE DIAGRAMS ABOVE THE MELODY PART ARE ADDED FOR THE BENEFIT OF THE UKULELE PLAYERS WHO DO NOT READ NOTES.

The Remick Collection
of
POPULAR SONGS
with
UKULELE
ACCOMPANIMENT

WITH DIRECTIONS FOR PLAYING
AND A SYSTEM OF FINDING CHORDS
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Arranged by
MAY SINGHI BREEN
(THE UKULELE LADY)

Price 50 cents net

NEW YORK

JEROME H. REMICK & CO.

DETROIT

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Directions for Playing the Ukulele

By Zarh Myron Bickford

TUNING THE UKULELE

(Pronounced oo - koo - lay - lay)

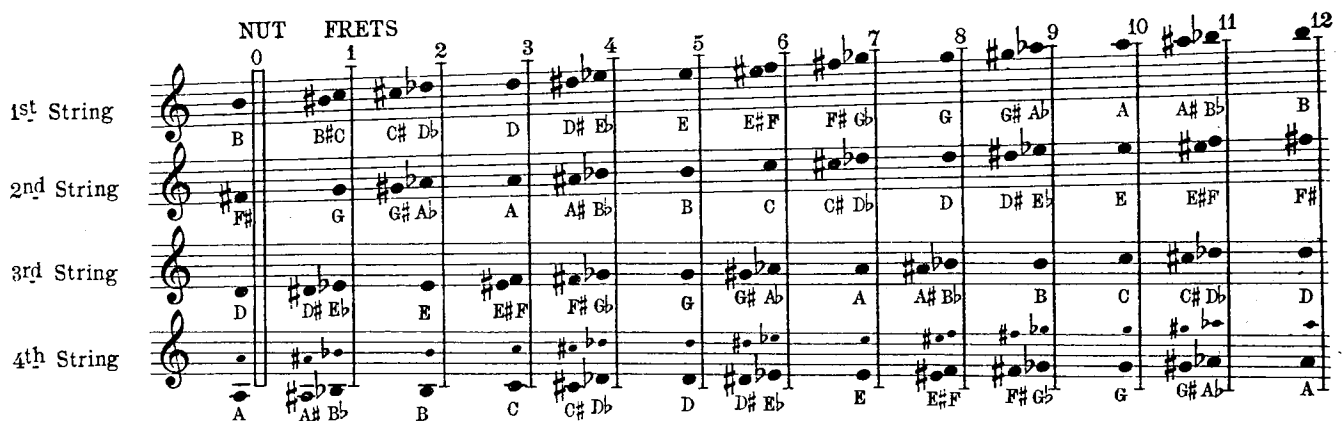
The strings, from the first to the fourth (right to left), are named B, F sharp, D and A, and are tuned to the corresponding letters on the piano, as illustrated below. This system of naming the strings is known as the "D tuning," and is advised in preference to the other tuning, which makes the lowest string C and the others correspondingly lower. The D tuning has been adopted by the best writers and teachers as being preferable.



To avoid confusion in the location of notes and the reading of chords, all notes which are to be made on the fourth string (A) will be written an octave lower than they actually sound, thus always appearing as the lowest notes of the chords (when four notes are used).

The following diagram shows all the notes and their location on the staff and the fingerboard, as far as the twelfth fret on each string.

THE UKULELE FINGERBOARD CHART



Where two different notes are shown at one fret it indicates that they sound the same. The small notes represented on the fourth string show the actual pitch, while the lower octave shows the way they will appear on the staff. In making the notes, the fingers are placed just back of the frets, touching them, but not reaching over.

HOLDING THE INSTRUMENT

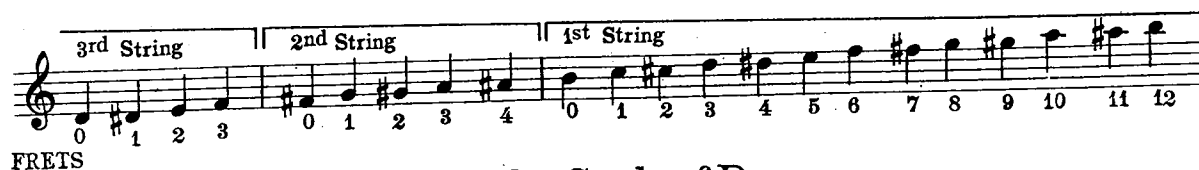
(The position of the instrument, hands, etc., is shown in the cut on the first page).

The right forearm presses lightly against the body of the instrument, so that it can be held in place either in the sitting or standing position.

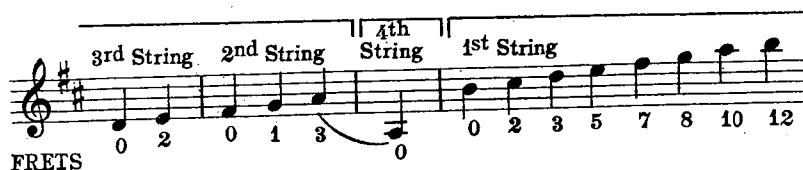
The neck must rest very lightly against the ball of the left thumb and just above the third joint of the first finger, the tip of the thumb never appearing above the edge of the fingerboard, and in many cases being placed almost in the center of the back of the neck. The tips of the fingers must be used in holding down the strings, the joints being well rounded and the nails kept rather short, to avoid touching the strings.

Since the object of this preliminary matter is merely to explain the ground actually covered in the songs which follow, much rudimentary matter is necessarily omitted and it is taken for granted that those who procure the Folio, either for study or for pleasure, already have, or can easily obtain the necessary rudiments covering time values of notes, signatures of keys, the use of sharps, flats, naturals and the various signs and terms used in musical notation.

The Chromatic Scale



The Scale of D



The chromatic scale progresses by half steps or semi-tones and the above example shows the method of crossing to the next higher string when it has been reached, rather than continuing on either the D or the F sharp string.

In the D scale the sharps placed on F and C at the beginning indicate that these two sharps are required in this scale or key, consequently these letters must always be sharped, no matter in what octave they appear. These scales are invaluable in learning the fingerboard and the location of the notes and it is suggested that the general rule of using the first finger for the first fret, second finger for the second fret, etc., be followed. In playing the higher notes, it is of course necessary to change the position of the hand. A general rule for picking single notes is to use the thumb for the third and fourth strings, the first finger for the second string and the second finger for the first string, although this rule is frequently varied in actual playing.

FINGERING

Owing to the peculiar tuning of the ukulele and the fact that the notes to be made on the fourth string are written an octave lower than they actually sound, in a chord of four notes (the usual form), the highest note will always be found on the first string (B), the next lower note on the second string, the third from the top on the third string and the lowest note on the fourth string. In marking the chords and notes throughout the book, the figures always refer to the left hand fingers and not to the frets, unless they may happen to correspond. As an illustration of this, the last chord shown below, known as a diminished seventh chord, is made by placing the fourth finger on the high D, the second finger on the G sharp, the third finger on F (natural) and the first finger on the B. (This is also the chord which is being taken in the line cut shown at the beginning).

It will be seen that it is necessary to actually know the notes and their location in order to find all the chords used in this Folio, some of which are unusual and unfamiliar.



THE STROKES

Although there are several different strokes used for certain effects in playing the ukulele, these accompaniments have been confined to the common stroke, made with the first finger only and to the downward roll or slide.

The right hand is held in a very loose and relaxed condition, as shown in the cut, the first finger being slightly straightened out from the others.

In making the down stroke (away from the body), the nail of the finger brushes the strings lightly, while in the up stroke the fleshy part only is used.

It is most essential that the arm, wrist and fingers be held perfectly relaxed in order to produce the best results. The down strokes are indicated by the sign ▢ and up strokes by ▲. The roll is made by using the nails of all four fingers, making a slight turn of the wrist and straightening the fingers slightly. The thumb can also follow the fingers across the strings if desirable.

The roll will be indicated by the sign †. Throughout the Folio the strokes have been marked at the beginning of each piece and whenever any changes occur.

THE PRINCIPAL CHORDS IN COMMON KEYS

In using the diagrams or "pictures" to illustrate these chords, the fact must not be lost sight of that the only system of reading that is recommended is the note system, the diagrams being used merely to assist the eye and because a certain percentage of players are familiar with this system. The names of the chords are given underneath, but it should be noted that there are many chords used in the accompaniments which are not shown below, owing to the fact that one of the notes (usually the highest) belongs to the melody and is not a part of the chord in its usual position. These exceptions must always be worked out according to the rule given previously and the exact fingering followed.

The key of D is given first, since this is the natural key of the instrument and its chords lay most naturally under the fingers. The keys following are given in the order of their "naturalness" or congeniality to the instrument.

Chords in Key of D

B minor (relative to D)

Key of G

E minor (relative to G)

Key of A

F# minor (relative to A)

Key of C

A minor (relative to C)

D G A 7th D B minor E minor F# 7th B minor

G C D 7th G E min. A min. B 7th E min.

A D E 7th A F# min. B min. C# 7th F# min.

C F G 7th C A min. D min. E 7th A min.

Although occasional chords belonging to other keys will be used, it is not deemed necessary to illustrate further keys or scales in this work.

RIGHT HAND FINGERING

It is frequently necessary or advisable to play either single notes, or two or three together, instead of the full chord of four notes, and for this purpose it is necessary to pick the strings with the fingers instead of making the stroke. Two dots indicate the second finger, one dot the first finger and "+" the thumb. When the strings are picked in this manner, the little finger should rest lightly on the body of the instrument, near the sound hole, the thumb extending forward toward the finger-board.

In this latest Collection of Popular Songs we have made it possible for those who do not read notes to play the musical accompaniment on the Ukulele. In order to get the full musical effect, exactly the same as played by music readers, we have made use of the charts or diagrams shown in the sketches above. These diagrams have been placed ABOVE the lines of the songs and correspond exactly with the chords written in the lower lines of the same songs. The above enumerated examples of playing from diagrams will clearly illustrate their appropriate use in the present Collection.

To give a greater scope and fill a long felt want on the part of players of other strumming instruments, such as the Mandola, Banjo, Guitar, etc., we have placed beneath the Ukulele Chords figured letters which indicate the chords to be taken on their respective instruments.

TAMIAMI TRAIL

Tune Ukulele

A D F# B

Arr. by MAY SINGHI BREEN
THE UKULELE LADY

By FRIEND & SANTLY

The musical score is written for guitar, with chords indicated by letters (A, D, F#, B, Em, A7, D7, Am, Bm, C7, G, D#7, D+5) and fingerings (1, 2, 3, 4) shown below the notes. The lyrics are written in the spaces between the staves.

There's a trail that's wind-ing thru the Ev-er-glades
Land of ro-mance where you see the pale blue moon

Land where skies are al-ways blue a-bove
Shin-ing ev-'ry night from up a-bove

Where each flow-er in its bow-er nev-er fades There I left the
Where each day is sun-ny and it's al-way June There I left the

one I love
one I love
Soon I'm gon-na leave all my cares be-
Soon I'm glad to let ev-'ry-bod-y

hind
know
For I've made yes I've made up my mind
There yes there is where I'm gon-na go

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CHORUS

Soon I'll wan-der down the Tam-i-am-i trail the Tam-i-am-i trail Where it
leads down to the sea There is where the sun is shin - ing
dai - ly Ev-ry lit-tle peach sit-ting on the beach strum-min' on a uk - u - le - le I'll
build a two by four just for my ba-by and me I mean a brand new bam-boo
bun-ga-loo without fail An - y won-der why I wan-na set-tle down I'm
gon-na set-tle down on the Tam-i-am - i trail. trail.

G A7 D7 G#-7 D7 G Bm D7 G Gm D G#-7 A7 Bm D7 G E7 C#-7 D7 B7 D7 D+5 G C#-7 D7 G

BYE BYE BLACKBIRD

Ukulele Arr. by
MAY SINGHI BREEN
"THE UKULELE LADY"

Tune Ukulele
A D F# B

By DIXON & HENDERSON

Black-bird Blue-bird sing-ing the blues all day
Blue-bird Blue-bird call-ing me far a-way

Right-out-side of my door I've been long-ing for you
Black-bird Blue-bird why do you sit and what do I hear you
Blue-bird Blue-bird

say say There's no sun-shine in store All thru the win-ter you
say say Skies are turn-ing to blue I'm like a flow-er that's

hung a-round Now I be-gin to feel home-ward bound
fad-ing here Where ev'ry hour is one long tear
Black-bird Blue-bird

Black-bird got-ta be on my way Where there's sun-shine ga-lore
Blue-bird this is my luck-y day Now my dreams will come true

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CHGRUS

Pack up all my care and woe Here I go sing-ing low Bye Bye
 Black - bird Where some-bo-dy waits for me sug-ar's sweet so is she
 Bye Bye Black - bird No one here can love and un - der-
 stand me Oh what hard luck stor-ies they all hand
 me Make my bed and light the light I'll ar-rive late to - night
 Black - bird Bye Bye Bye

G C G Bm D7 Am7 G C#-7
 Am7 D7 Am D Am D7 Bm D7
 G G7
 G#-7 Am Cm G Cm
 D7 G C G Bm D7 Dm E7
 Am D7 G Em E7 A7 D7 G C G

MY HEART WILL TELL ME SO

Tune Ukulele
G C E A

when playing with original Piano copy

Arr. by MAY SINGHI BREEN
THE UKULELE LADY

By KAHN & BLAUFUSS

Love has a lan-guage all it's
When lights and laugh-ter fade a -

own way
Just meant for those who wait a - lone
And skies that once were blue are gray

And so my love tho' we be part - ed My
I will have some - thing to re - mem - ber My

heart will keep on say - ing all I've
heart will sing the words you spoke to - known
day

Chords: D, A7, D, Em, A7, D, Bm, G#-7, F# 7, Bm, E7, A7, A+5

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CHORUS

The musical score for the chorus is written for piano and voice. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Some-how I know where-er I go your heart will still call to mine No need to say when I'm a-way Just how your heart will pine, dear Seas may di-vide Years come be-tween Still while the days come and go I'll trust in you I'll know you're true My heart will tell me so so." The piano accompaniment features various chords and fingerings, with some measures marked with a '3' indicating a triplet. The score ends with a double bar line and a repeat sign, followed by two endings. The first ending leads back to the beginning of the chorus, and the second ending leads to the final chord.

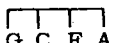
Some-how I know where-er I go your heart will still call to
mine No need to say when I'm a-way Just how your heart will
pine, dear Seas may di-vide Years come be-tween
Still while the days come and go I'll trust in you
I'll know you're true My heart will tell me so so.

Chords and Fingerings (Piano):

- System 1: D, F#7
- System 2: A7, F#7, Bm, E7
- System 3: A7, A+5, D, D
- System 4: D7, G, F#7
- System 5: Bm, E7, D, A7, D, G#7, A7, D, Gm, D

I MAY BE DANCING WITH SOMEBODY ELSE (BUT I LOVE YOU)

Ukulele Arr. by
MAY SINGHI BREEN
"THE UKULELE LADY"

Tune Ukulele  when playing with original Piano Copy

By BROWN, CLARE & CONRAD



The musical score is written for voice and ukulele. It consists of five systems of music. Each system includes a vocal line with lyrics and a ukulele line with chords and fingerings. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are as follows:

You see me smil - ing and
When some-ones waltz - ing me

danc - ing
light - ly

You think my heart - don't still
Mem - o - ries make me so
grieve - blue

You seem to think I'm ro - manc - ing
When some-one's arms hold me tight - ly

You know its all
I love to think

— make be - lieve —
— that its you —

I'm on - ly play - ing a
I miss your lov - ing em -

part
brace

Oh how I miss you Sweet - heart
No - one has tak - en your place

The ukulele accompaniment includes various chords such as D, A7, D7, G, A5, Bm, F#m, A, C#m, E7, F#7, Dm, and E7. Fingerings are indicated by numbers 1-4 on the strings.

CHORUS

The musical score is written for guitar and voice. It consists of six systems of music, each with a vocal line and a guitar accompaniment line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "For I may be danc-ing with some-bo - dy else But I love you When I see you danc-ing with some-bo - dy - else I feel so blue When I hear a song that we danced to be-fore My eyes fill with tears as I walk off the floor For I may be danc-ing with some-bo - dy else But I love you For you". The guitar accompaniment includes various chords and fingerings indicated by numbers 0-4 on the strings.

For I may be danc-ing with some-bo - dy else But I love

you When I see you danc-ing with some-bo - dy - else

I feel so blue When I hear a

song that we danced to be-fore My eyes fill with tears as I

walk off the floor For I may be danc-ing with some-bo - dy else

But I love you For you

1. 2.

B7 E7 A7 D A7 D

SOMEONE TO LOVE

Ukulele Arr. by
MAY SINGHI BREEN
"THE UKULELE LADY"

Tune Ukulele
A D F# B

By KAHN & FIORITO

The musical score is written for guitar, with chords indicated by letters and numbers below the staff. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into a main body and a chorus section.

Main Body:

- Line 1: I need some one / Wea - ry wait - ing. Chords: D7, G, D7, G7, E7.
- Line 2: you don't do you too sigh Just While that youre. Chords: A7, D7, G, Eb7, G, D7.
- Line 3: some wait - one ing who makes your day dreams come true by. Chords: G7, E7, A7, D, Gm, G#-7, D7.

CHORUS:

- Line 4: Some-one to have some-one to hold some-one to love. Chords: G, F#, D7.
- Line 5: Some-one to smile each lit - tle trial a - way. Chords: G, B7, C, E7.

Shar-ing my joy and sad - ness lead-ing the way to glad - ness

Will I find just that kind some day

Some-one to kiss Some-one to miss when I'm a - way

Won - der - ful eyes light - ing the skies a - bove me

Just to make this world a lit - tle part of heav - en

Some-one to have some one to hold some-one to love

1. 2.

HERE I AM

Arr. by MAY SINGHI BREEN
"THE UKULELE LADY"

Tune Ukulele
A D F# B

By BROWN, DE SYLVA
& HENDERSON

The musical score is written for guitar, with chords indicated by numbers 0-3 on the strings. The key signature has one sharp (F#). The score is divided into five systems, each with a vocal line and a guitar accompaniment line. The lyrics are written below the vocal line. The guitar accompaniment includes various chords and fingerings.

System 1: When we quar-reled I walked out And
Chords: G, Am7, Cm, D7, G, Am7, Cm, D7

System 2: held my head up high I said "Wait and see She'll be 'phon-ing
Chords: Dm, E7, A7, D7, A7

System 3: me" All at once there came a doubt As days and days went by And
Chords: Cm, D7, G, Am7, Cm, D7, G, D, F#-7

System 4: now my fool-ish pride At last I've cast a-side
Chords: A7, G#-7, D, B7, Em, A7, Cm, D7

System 5 (CHORUS): I said I'd nev-er come back But here I am — Here I am —
Chords: G, Em, Eb7, G, E7, A7, Em, A7

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I said I'd keep off your track But here I am Here I am Don't take ad-

D7 G#-7 D7 G D7 G E7

-van-tage of me 'Cause I've come to you Just see how sweet you can be—

A7

Oh what I've been through I said that I could for-get And how I tried—

D7 C#7 C7 G#-7 D7 F#-7 G Em Eb7 G E7 A7 Em

How I tried I said "I'm sor-ry we met" But how I lied How I cried—

A7 D7 G#-7 D7 B7 Em G7

No-bod-y knows just how lone-some I've been The thought of your kiss-es Just made me give in—

C Cm G Dm E7

I said I'd nev-er come back But Here I am am

Am E7 Cm G E7 A7 D7 G D7 G D7 G

Here I Am—

HOODLE DEE DOO DEE DOO DOO

Ukulele Arr. by
MAY SINGHI BREEN
"THE UKULELE LADY"

Tune Ukulele G C E A
To play with original Piano copy

By TURK and LINK

Im go-in out where men are men where they
He calls each night and stays all right till the

love gals as they should I've got a sweet-heart true but then he
break-ing of the day But all he does is do the "Buzz" and his

dont do me much good An ag-gra-vat-in' ag-i-tat-in'
knees be-gin to sway I'm so dis-gust-ed and you must ad-

syn-co-pat-in' mule while I'm a pal-pi-tat-in' al-ways wait-in' os-cu-lat-in' fool He'd
mit you'd feel the same in-stead of pet-tin' all I'm get-tin' from my sweet-ie is a shame Hell

rath-er do the Char-les-ton than hug or kiss And all I ev-er get is this
have to change his hab-its and more than that Or else I'm gon-na leave him flat

Chords: C7, G, Eb7, D7, C7, G, C7, G, G#7, D7, G, D7, C7, G, C7, E7, Bb7, D, A7, D, C7, B7, Em, B7, Em, Bb7, D, G#7, D, D#5, D, Eb7, B7, E7, A7, D, G#7, D7, D#5

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CHORUS

Hoo-dle Dee Doo Dee Doo Doo is all he knows Hoo-dle Dee Doo Dee Doo Doo then
Hoo-dle Dee Doo Dee Doo Doo at ev-ry meal Hoo-dle Dee Doo Dee Doo Doo thats

off he goes_ Most ev-ry girl - ie gets some love and pet - tin'
how I feel_ And while I'm wait - in' for some ten - der woo - in'

But pit - y me cause all I'm ev-er get-ting is Hoo-dle Dee Doo Dee Doo Doo from
He wig-gles 'round the room and keeps on do - in' his Hoo-dle Dee Doo Dee Doo Doo tho'

my sweet-heart Nev-er knew I could be so blue_ Cu-pid comes a-round and makes my
he's red hot_ Nev-er the less I'm right-ly blue_ Sits me on the couch when he comes

poor brain hum While my heart is beat - in' like a big bass drum_ But in -
in the door Makes me think I'll get what I've been wait - in' for_ When I

stead of smack - in' lips he tries to snap his thumb with his Hoo-dle Dee Doo Dee Doo Doo Doo
puck-er up my lips he leaps a - round the floor with his Hoo-dle Dee Doo Dee Doo Doo Doo

You can't live on Hoo-dle Dee Doo Dee Doo Doo Doo
Wish he'd lose his Hoo-dle Dee Doo Dee Doo Doo Doo

Hoodle Dee Doo Dee Doo Doo - 2

HI-HO-THE MERRIO

(AS LONG AS SHE LOVES ME)

Arr. by MAY SINGHI BREEN
THE UKULELE LADY

SONG

Tune A D F# B

By BROWN, DAVIS
and CONRAD

The musical score is written for piano and ukulele. It consists of four systems of music. Each system has a piano part on the left and a vocal/ukulele part on the right. The piano part includes chord diagrams and fingerings. The vocal/ukulele part includes lyrics and a melody line. The key signature is one sharp (F#), and the time signature is common time (C).

System 1:

Ask me why I'm nev-er blue
Am I head and heels in love

System 2:

Let me give the cred-it to that new sweet-ie of
Ask me am I jeal-ous of that new sweet-ie of

System 3:

mine mine Ask me did she an-swer "Yes" Look at me and
Does she love me? I'll say so Loves to go just

System 4:

you can guess Things are gon-na be fine
where I go That's a ve-ry good sign

CHORUS:

I wake up each morn-ing Sing-ing mer-ri-ly Hi-Ho the
I could live on dough-nuts I could live on tea Hi-Ho the

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Mer-ri - o As long as she loves me I can laugh at trou-les I'm
 Mer-ri - o As long as she loves me I could fight a li - on I'd

hap - py as can be Hi - Ho the Mer-ri - o as long as she loves
 e - ven sting a bee Hi - Ho the Mer-ri - o as long as she loves

me me Just like a roost-er I keep crow - in'
 me me I'd scrub the floor and wash the dish - es

She start - ed some-thing and she's got me go - in'
 I'd eat her bis-cuits and say they're de - li - cious

Bring on all your bund-les Bring 'em C. O. D.
 Let her bring her moth-er Bring her fam - i - ly

Hi - Ho the Mer-ri - o as long as she loves me
 Hi - Ho the Mer-ri - o as long as she loves me

Guitar chords: A7, Eb7, G, D7, G, A7, Eb7, G, D7, G, C, G7, C, G, E7, A7, D7, G, D7, G, Bm, D7, G.

I'M IN LOVE WITH YOU THAT'S WHY

Ukulele Arr. by
MAY SINGHI BREEN
"THE UKULELE LADY"

Tune Ukulele
A D F# B

By DIXON & HENDERSON

Don't you know what's griev-ing me?
Ev'-ry-one is tell-ing me

Why my friends are leav-ing me? Why I sit
That I show my jeal-ous-y What they say

And wor-ry all day? You know when you're a-round
I nev-er de-niy I dream of some one's arms

I lin-ger near wrapped a-round Your fin-ger dear
en-fold-ing you Oh! so close They're hold-ing you

That is why I'm act-ing this way
In my dreams I know that I cry

Ukulele chords: G, C, Am, D7, D+5, G, Cm, Bm, C, G, Am, Cm, D7, G, D7, G, Cm, Em, Bm, Am, C, D7, G, D7, Em, G, A7, D7, C, D7.

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CHORUS

If I look kind of blue when there's some-one with you I'm in
 love with you That's why If I phone and I write ev-ry
 morn-ing and night I'm in love with you That's why All I do is
 sigh when I'm a-way from you Nev-er have a good time like I
 used to do You may laugh at my ways but I'll still sing your praise
 I'm in love with you That's why If I why

D+5 Em D+5 Em G G7 F#7 F7 E7
 A7 D7 G D7 D+5 Em D+5 Em G
 G7 F#7 F7 E7 A7 D7 G Am G
 G7 Bb7 Dm G7 C Em G+5 Em A7
 D7 Am D7 D+5 Em D+5 Em G G7 F#7 F7 E7
 A7 C#-7 D7 G C G7 D+5 G C G

1. 2.

SWEET CHILD I'M WILD ABOUT YOU

Tune Ukulele
A D F# B

Arr. by MAY SINGHI BREEN
THE UKULELE LADY

By LEWIS, WHITING & SIMON

Just a lit - tle friend - ly
Hon - ey won't you hear my

"Yoo - hoo" kind - ly in - tro - duced me to you hap - py was the day when
plead - ing just a lit - tle love I'm need - ing what's the rea - son you're un -

you blew in - to my heart Cud - dle up a lit - tle
heed - ing lis - ten to me Tho' you don't re - turn my

clos - er don't you dare to an - swer "No sir" let me hear you
yearn - ing here's a lit - tle bit of learn - ing ev - 'ry road - way

whis - per oh sir when do we start
has a turn - ing wait 'll you see

Ukulele Chords: G, Bm, G, G, D7, F7, Am, Bm, G, Eb7, G, G#7, D, A7, C7, Em, A7, D7, D7

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CHORUS

Sweet child you're driv-ing me wild That's put-ting it mild sweet child

I'm wild-a-bout you. Say when you're gon-na say when

Then say it a-gain sweet child I'm wild-a-bout you I want to I've got a

say to each fel-low that I meet too say by the way that's my ba-by aint she flat for a cat and kit-tens too I've got a mat that I bought to wel-come

sweet you Sweet child I'm put-ting it mild say hon-est and

true sweet child I'm wild-a-bout you Sweet you

1 2

MY BUNDLE OF LOVE

Tune Ukulele

A D F# B

Put capo on 1st fret to play with
original Piano copyArr. by MAY SINGHI BREEN
THE UKULELE LADY

By PRICE & SILVER

The musical score is written for guitar, with a key signature of one sharp (F#) and a common time signature (C). The score is divided into several systems, each with a guitar chord diagram above the staff. The lyrics are written below the staff, with some words in parentheses indicating alternative phrasings. The chords are indicated by letters (D, A7, F#7, E7) and numbers (3, 1, 2, 0) indicating fingerings. The score includes a chorus section.

System 1: Oh boy have you heard the
Oh boy you will see me
Chords: D, A7, D, A7

System 2: news smile I've said fare-well to the blues
As were march-ing down the aisle
Chords: D, D, F#7, A7, D

System 3: Some-one made my hap-pi-ness com-plete
"Will you love her hon-or and o-bey"
Chords: A7, D

System 4: I'm re-fer-ing to my sweet-ie sweet.
When he-says it I will say "O. K."
Chords: E7, A7

System 5 (CHORUS): Who am I wild a-bout? I'll tell you who
Who am I tied a-round? I'll tell you who
Chords: D, F#7, B7, E7

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bun-dle of love"
 bun-dle of love"
 Who can't I
 Who's the best
 do with-out?
 bet in town?
 I'll tell you who
 I'll tell you who

A7 D G#-7 D G#-7 D F#7 B7

"My
 "My
 bun-dle of love"
 bun-dle of love"
 Oh how I
 And ev-ry
 rave
 night

E7 A7 D7 G

I'll
 My
 nev-er keep shut
 sweet-ie be-gins
 I can't be
 She's got me
 have
 right
 Goin'
 On
 right off my nut
 need-les and pins

D Bm E7 A7

Who's to blame?
 Who's sweet kiss
 I ex-plain
 makes me wish
 no-bod-y but
 that shewere twins
 My
 My

D F#7 B7 E7

bun-dle of love
 bun-dle of love

1 2
 A7 D G#-7 A7 G#-7 A7 D

HERE'S HOPING

Ukulele Arr. by
MAY SINGHI BREEN
"THE UKULELE LADY"

Tune Ukulele
G C E A

To play with original Piano copy

By DAVIS & GREER

The musical score is written for piano and ukulele. It consists of four systems of music. Each system has a piano part on the left and a ukulele part on the right. The piano part includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The ukulele part includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the piano part. The chords for the ukulele part are indicated by letters (D, Bb7, D, Bb7, D, Bb7, D, Bb7, Em, A7, D, F#7, Bm, F#m, C#7, F#m, Gm, A7) and are placed below the piano part. The score includes a chorus section marked 'CHORUS'.

I've been dream - ing dreams and at last it
seems some day my dreams may come true In your eyes I see
there is hope for me My hearts un - ru - ly dear hon - est and tru - ly
CHORUS Here's Hop - ing that you love me Just as I

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love you — Here's hop - ing — when I'm lone - ly

G#-7 A7 D Am

— you'll be lone - ly too — Let us prom - ise —

B7 E7 A7 G

— to each oth - er — that there nev - er will be an -

F#7 B7

oth - er Here's hop - ing — that you love me — as

E7 A7 D D7 E7 B7 F#-7

1. I love you Here's you —

2. —

A7 D D7 D+5 D

SWEET SOUTHERN BREEZE

Ukulele Arr. by
MAY SINGHI BREEN
"THE UKULELE LADY"

Tune Ukulele $\overline{A \ D \ F\# \ B}$
Put Uke Capo on 1st fret to play with original piano copy

By KAHN & FIORITO

VOICE

There's a breeze to-day from the South

far a-way it sings a-bout my Southern home Just like a

voice that seems to say Spring must be on the way from down

a round my Southern home Sweet breeze while you're hur-ry-in'

by Lis-ten and you're gon-na hear some one sigh

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CHORUS

The musical score is written for guitar and voice. It features a key signature of two sharps (D major) and a 3/4 time signature. The score is divided into six systems, each with a vocal line and a guitar accompaniment line. The guitar accompaniment includes chord diagrams and fret numbers. The lyrics are written below the vocal line.

System 1: Sweet Southern breeze won't you tell me a tale a-bout my home in the

System 2: South-land? Sweet Southern breeze do the birds and the bees re-mem-ber

System 3: me in the South-land? I'm gloom-y

System 4: whis-per to me of the place I love the best

System 5: Sweet Southern breeze set my poor heart at ease Tell me a tale

System 6: of the South-land South-land

Chord Progressions:

- System 1: D, F#7, B7, Em, B7, Em, F7, A7, A+5
- System 2: D, Bm, E7, A7, D, F#7, B7, Em, B7, Em
- System 3: E7, A7, A+5, D, Bm, D, G#7, F#m, D, B7, D
- System 4: F#m, D, B7, D, F#m, E7, A7
- System 5: D, F#7, B7, Em, B7, Em, E7
- System 6: A7, A+5, D, E7, A+5, D, D7, G, D